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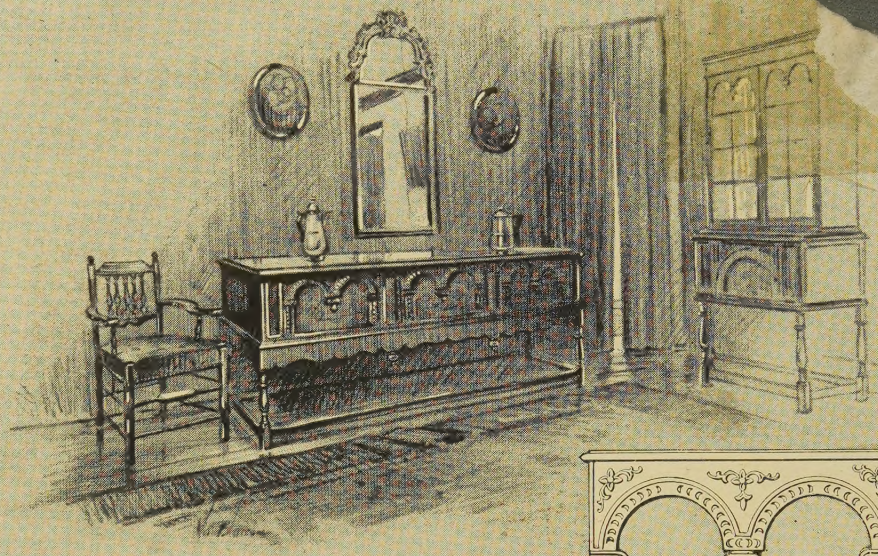

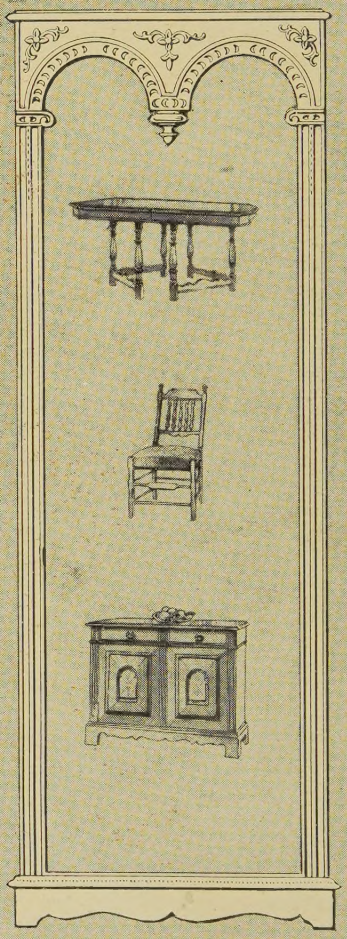

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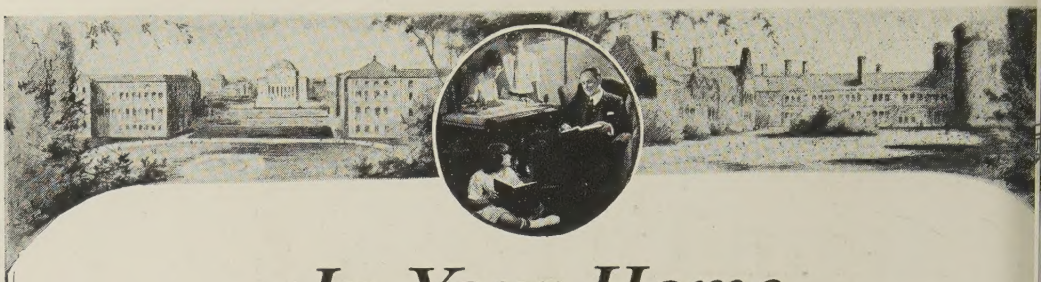

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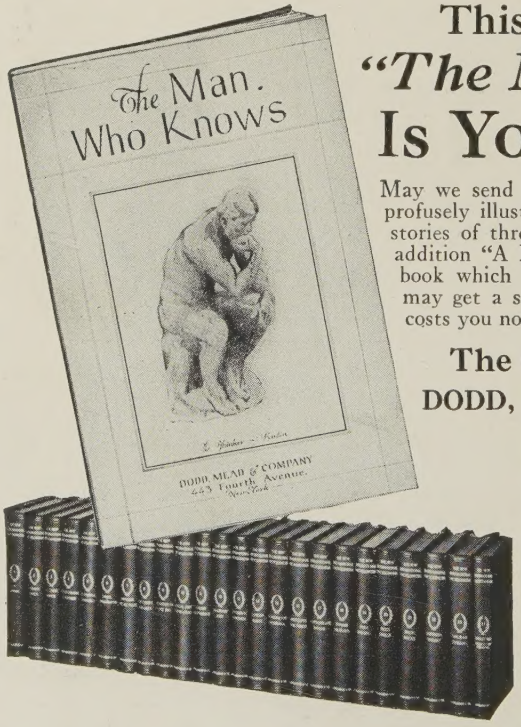

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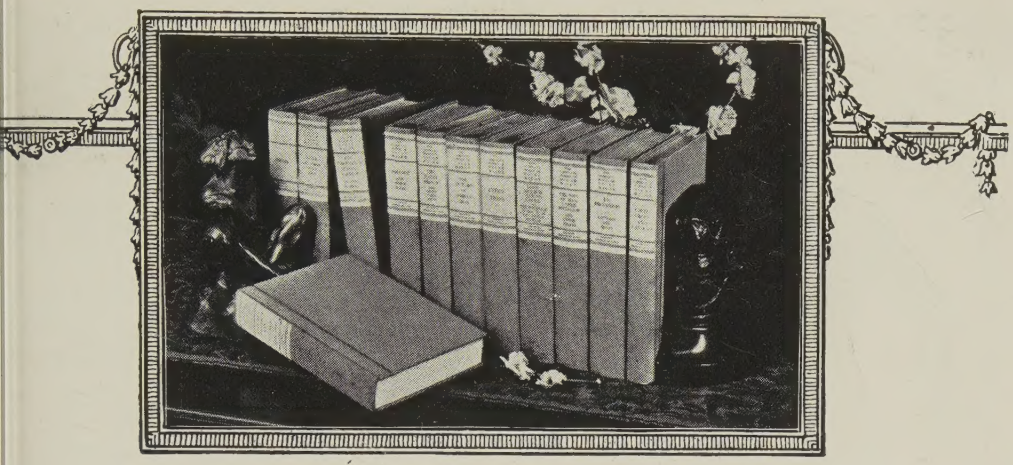

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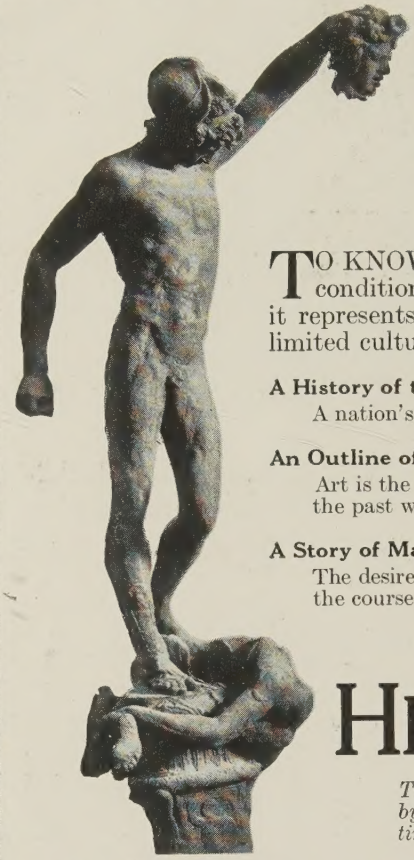

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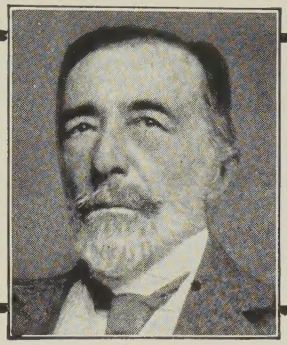

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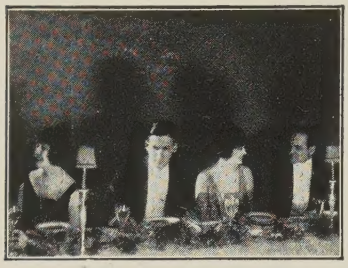

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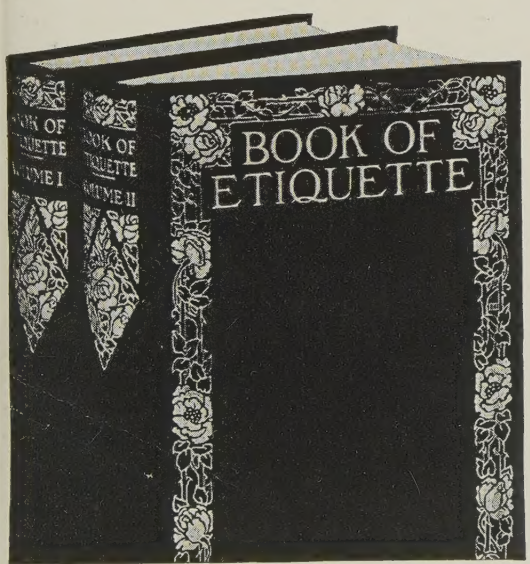

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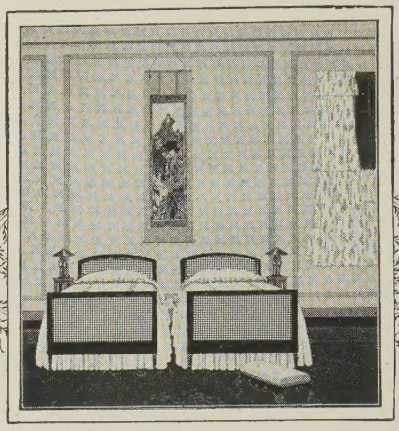

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The MENTOR

Vol. 11
No. 9

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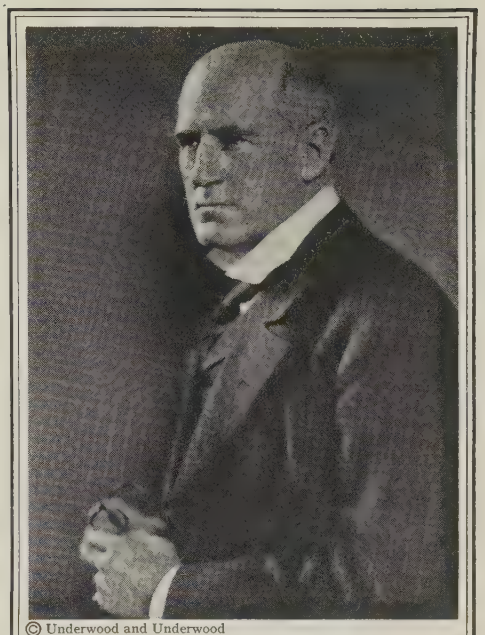
NO. 248

OCTOBER, 1923

CARTOONS AND CARTOONISTS

BY CHARLES DANA GIBSON



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CHARLES DANA GIBSON

Mr. Gibson's position in the field of art is one of unique distinction. He has been called the "Dean of American Illustrators"—and as such he enjoys world-wide recognition and appreciation

In the late sixties Czar Tweed and his ring ruled New York. In his arrogance and sense of abiding security he defied public opinion. But the day came when a certain fear crept into his mind. "I don't care what they *print* about me," he said, "but can't you stop those terrible cartoons?" He referred to the pictures that, week after week, Thomas Nast had been hurling against the seemingly impregnable stronghold of corruption, causing it to crumble slowly but surely at the base, to sway and totter, whereas the most scornful *printed word* of attack had been merely the dashing of a handful of pebbles against a wall of steel. Even then Tweed did not guess how relentlessly those cartoons were to pursue. When they toppled him from his ignoble eminence and he fled by night, a fugitive from justice, it was not the end. Beyond the seas they followed him. In Spain he thought himself safe. But one day a Spaniard who had seen the Nast cartoons, without understanding their meaning, recognized the resemblance. "That man must be a famous American kidnaper," he told the nearest policeman. And Tweed was brought back for trial and punishment.

There, in epitome, is the power of the cartoon. With it Hogarth scourged and corrected many of the abuses of his age. With it the half-insane Gillray kept England in a fever heat of hatred against Napoleon. With it Philipon, with the famous "Pear," drove Louis Philippe from the French throne. With it Tenniel brought down the full flood of the British Lion's vengeance upon the Bengal Tiger, at the time of the Sepoy Rebellion. With it Leech made the whole world shudder when the Russian Czar died in February, 1855. With it Nast drew tens of thousands of volunteers to the flag and won Presi-

dent Lincoln's commendation of his pictures as "the best recruiting sergeants on the side of the Union."

With it, after Sedan, Daumier solidified the French Republic by pointing out the extent of the disaster which the Empire had wrought. With it, Du Maurier laughed the esthetes of mid-Victorian London into oblivion. Its power undiminished, it has served to mold the events of history within the memory of the present generation. Old is the saying that the pen is mightier than the sword. But in the nineteenth century the pencil was a swaying force—as it is in the present day.

While the impulse to satirize by picture is as old as man, and the excavations at Pompeii have revealed unflattering portraits of martinet centurions scratched on barrack walls by Roman soldiers of 79 A. D., until the era of the printing press the cartoonist was as one crying in a wilderness. In the modern sense, the cartoon originated in Holland, stimulated by the revolution of 1688. Thence it migrated to England, and there found a fertile and congenial soil. The most significant cartoons of the early eighteenth century were directed

CARTOONS OF AN EARLY DAY

A SCENE FROM HOGARTH'S "RAKE'S PROGRESS" DEPICTING THE RESULTS OF INTEMPERATE LIVING

During his lifetime William Hogarth, pioneer among caricaturists, was as famous for his "moralities" as for his portraits. "Half publicist, half artist," he painted with exaggerated strokes records of eighteenth-century life in England. His "pictur'd morals"—"The Harlot's Progress," "The Rake's Progress," "Marriage à la Mode," and other satires—had a large popular sale when issued as engravings

"THE BOTTLE," ONE OF EIGHT SCENES FROM CRUIKSHANK'S FAMOUS TEMPERANCE SERIES

Cruikshank often administered reproof in this way to intoxication and accompanying vices. His "Bottle" series was frequently dramatized in English theaters, and had great success as a publication. George Cruikshank was not only a distinguished cartoonist and illustrator, but a zealous reformer as well

against the "bubble mania," the speculative madness engineered by the South Sea Company in London and the notorious John Law in France. Cartoons such as the famous one picturing Fortune riding in a car driven by Folly, were displayed conspicuously in London shop windows, and had a vital influence on the art of Hogarth, who is accepted as having been the father of the modern cartoon. Hogarth's work has been done on the social rather than the political side. Pictorially, in such works as "Marriage à la Mode" and "The Rake's Progress," Hogarth did for his age what Fielding did in the novel. It was a robust, gross, outspoken age, loving broad jests. Thackeray summed it up when he wrote: "You could no more have understood the Englishman of one hundred years ago than you could understand the ancient Briton, who painted himself blue." The social aspects of that age kept Hogarth's pencil busy. For nearly half a century he held himself aloof from partisan politics, and then, in 1762, he published his well-known cartoon attacking the ex-minister, Pitt. In it all Europe is represented in flames, which, in spite of the efforts of Lord Bute and his Highlanders to extinguish them, are spreading to Great Britain. The faction thus attacked struck back hard and persistently. The persecution broke Hogarth's heart and caused his death in 1764.

The great figures following Hogarth in the making of the English cartoon

"DINING UNDER DIFFICULTIES" ✣ ✣ Typical of John Leech's gifts as a social satirist. A cartoon made for *Punch* when crinoline skirts were in vogue

were, first, Thomas Rowlandson, who devoted himself almost exclusively to social satire, and then the grim, powerful, malevolent, and half-demented James Gillray. Gillray's cartoons are great, primarily, because of the lasting impression they make. Often they suggest a nightmare, peopled by the malignant spawn of some forgotten circle of the lower inferno. There is a whole series of Gillray's cartoons which it would not only be impossible to reproduce, but the very nature of which can be indicated only in the most guarded manner. Imagine the works of Rabelais shamelessly illustrated by a master hand! Nor was it the fault of the times, as in the case of Hogarth. The man's mind was hideously unclean, and over it, even at the beginning, there hung the furtive shadow of that madness which at last overtook and blighted him.

JAMES GILLRAY ✣

Yet, perverted though it was, Gillray's genius was far-reaching. His frenzied cartoons served to crystallize public opinion in England against the Prince Regent and, above all, against Napoleon. That long series aimed at "Little Boney" was the culminating work of his life. From first to last it was an appeal to elemental passions, in the language of the gutter, a triumph of Billingsgate. Here one sees Boney and his family in rags, gnawing raw bones in a rude Corsican hut; Boney with a hookah and turban, having adopted the Mohammedan religion; Boney murdering the sick at Joppa. By contrast, Gillray chose to extol the fat-headed George III, though he abhorred his eldest son. Of one of these cartoons Thackeray wrote: "You may have seen Gillray's famous print of him in the old wig, in the stout, old, hideous Windsor uniform—as the King of Brobdingnag, peering at a little Gulliver, whom he holds up in his hand, whilst in the other he has an opera glass, through

which he surveys the pigmy. Our fathers chose to set up George as the type of a great king; and the little Gulliver as the great Napoleon."

The high-water mark of Gillray's genius is probably seen in the cartoon "Napoleon in the Valley of the Shadow of Death," inspired by John Bunyan's famous allegory, and depicting the dangers which Gillray saw, or wished to see, threatening the Corsican in the early autumn of 1808. The emperor, notched sword in hand, is proceeding down a treacherous path, bounded on either side by the waters of Styx, and hemmed in by a circle of flame. From every side horrors are springing up to assail him. The British Lion, raging and furious, is springing at his throat. The Portuguese Wolf has broken his chain. King Death, mounted on a mule of "True Royal Spanish Breed," has cleared at a bound the body of ex-King Joseph, which has been thrown into the "Ditch of Styx." Death is poising his spear with fatal aim, warningly holding up his hourglass with the sand exhausted. The "Turkish New Moon" is seen rising in blood. The "Imperial Eagle" is emerging from a cloud. From the "Lethean Ditch" the "American Rattlesnake" is thrusting forth a poisoned tongue. The great "Russian Bear," the only ally Napoleon has secured, is shaking his chain—a formidable enemy in the rear.

DU MAURIER LAMPOONS THE FOIBLES OF THE "UPPER TEN"

"How can you tell she's a duchess?" asks a young woman, and her father replies, "By Todeson's back." Du Maurier used his skill as a caricaturist chiefly to flay toadyism and to satirize the esthetic tendencies of English high life prevalent in his day

BROTHER JONATHAN IN CARICATURE

A cartoon called "Yankee Doo," made for *Punch* in 1844, is the first recorded representation of the United States in cartoon

EARLY AMERICAN CARTOONS

Before Thomas Nast, the American cartoon was hardly worthy of the name. The earliest examples were the work of William Charles, a Scotchman who was forced to leave Great Britain, and who, coming to the United States, wielded his pencil against this renounced country in the War of 1812. Charles' cartoons were obvious imitations of Gillray's work, though lacking Gillray's grim power. They had one defect that was characteristic of nearly all of the early American caricature, so called. They depended, for full interpretations, upon loops, enclosing long explanatory sentences, attached to the mouths of the various figures of the picture. Poor as Charles was, years passed before he had a successor. It was not

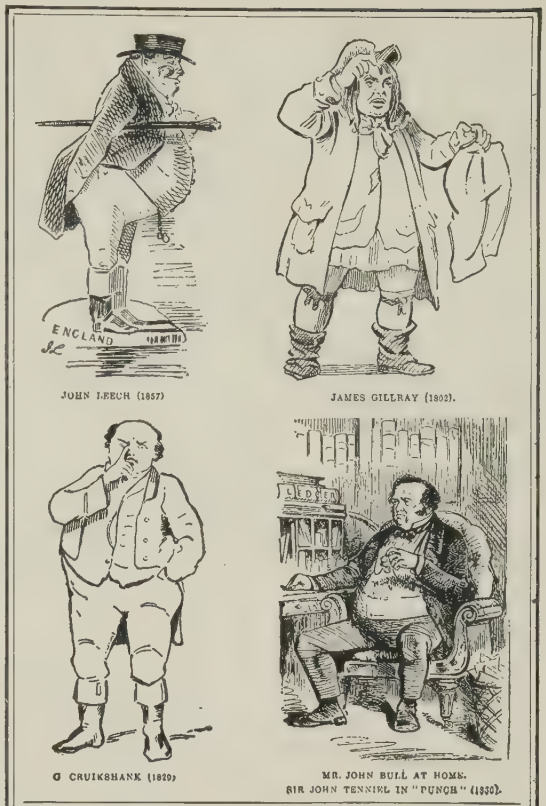
Drawn by F. Bellew

THE ORIGINAL AMERICAN CARTOON OF UNCLE SAM

Published March 13, 1852, in the *New York Lantern*, a comic weekly, under the title, "Collins and Cunard—Raising the Wind; or, Both Sides of the Story." Uncle Sam looks on, amiable but passive, while a United States shipowner competes with the Cunard Company, actively abetted by John Bull. Bellew's conception became the popular figure emblematic of the United States. Thomas Nast added whiskers, and put stars on the vest, retaining Bellew's hat, high collar, and striped trousers. Since Nast's time cartoonists have made practically no change in Uncle Sam's costume and general appearance

until the first administration of Andrew Jackson that a school of distinctly American political caricature can be said to have existed. Then began to appear the crude lithographs inspired by Presidential campaigns and such issues as the United States Bank case.

The events of the Mexican War naturally lent a certain impetus. Many cartoons, forceful but utterly inartistic, were born of that brief struggle. Typical of them all was the one entitled "Uncle Sam's Taylorifics." It depicted a complacent Yankee coolly snipping a Mexican in two with a huge pair of shears. One blade bears the inscription "Volunteers;" and the other, "General Taylor." The Yankee's left arm is labeled "Eastern States," the tail of his coat "Oregon," his belt "Union," his left leg "Western States," his right leg, which he is vigorously using on the Mexican, "Southern States," and the boot "Texas." Below the discomfited Mexican yawns the Rio Grande. Behind the Yankee, John Bull—a John Bull drawn after the feeble tradition of William Charles—fishing pole in hand, is contemplating sourly the scene across the thin strip of water that is meant for the Atlantic Ocean.



JOHN BULL AS CONCEIVED BY LEECH, GILLRAY, CRUIKSHANK, AND TENNIEL

John Leech's personification of John Bull is the one commonly accepted to-day as representing Great Britain in political and comic cartoonery

But soon the American cartoon, if it did not improve greatly in technique, grew in point and venom when slavery became a national issue. That was in the 1850's. The Abolitionists' attitude toward the question is illustrated by the cartoon "No Higher Law," which shows King Slavery seated upon his throne holding aloft a lash and a chain. Under his left elbow is the Fugitive Slave Bill, resting on three human skulls. Daniel Webster stands beside the throne, holding in his hand the scroll on which is printed, "I propose to support that bill to the fullest extent—to the fullest extent." A runaway slave is fighting off the bloodhounds that are worrying him, and, in the distance, on a hill, the figure of Liberty is toppling from her pedestal.

Of somewhat later date is the highly humorous cartoon "Miscegenation," showing the other side of the case. The subtitle is "The Millennium of Abolition." The Fourteenth and Fifteenth Amendments of subsequent enactment

are in full force and working beautifully. At one end of the picture, Mr. Lincoln is receiving with great warmth and cordiality Miss Dinah Arabella Aramintha Squash, a negress of unprepossessing appearance, who has as her escort Henry Ward Beecher. At a table near by Horace Greeley is treating another gorgeously attired negress to ice cream. Two negroes are represented as making love to two white women. A passing carriage in charge of a white coachman and two white footmen contains a negro family. In the background, Englishmen, Frenchmen, and others are expressing their astonishment at the conditions pictured in the cartoon.

THE FAMOUS "POIRE"

In the meantime in Europe the cartoon, after a period of comparative stagnation following the banishment of Napoleon to St. Helena, assumed a new and unprecedented force and meaning when *Charivari* and *La Caricature* were established in France, and London *Punch* was established in England. The dominating genius of the first two papers was Charles Philipon, who gathered about him such men as Daumier, Gavarni, Monnier, and Travies. His most famous achievement, and one of the greatest achievements in all the history of the cartoon, was his invention and use of the "*poire*" (pear). Louis Philippe was the King of the French, a very different thing from being King of France. But the republican spirit, which stirred Philipon and his fellow workers, did not want any kind of king, even a "Citizen King." In the fight which eventually toppled over the limited monarchy it was the "*poire*" that did most of the work.

Louis Philippe was an amiable, frugal, and highly virtuous sovereign. Yet his most loyal adherent could not deny that his countenance bore a decided resemblance to a pear. It was upon this idea that Philipon and the other

PHILIPON'S DEFENSE

The most famous cartoon conceived by Philipon was that of the "pear," which turned the countenance of Louis Philippe to ridicule, a ridicule which caused him to be driven from the French throne. When on trial for libeling the king, Philipon submitted the above sketch to the judges saying, "Is it my fault if His Majesty's face looks like a pear?"

"CARICATURE WIELDING HER LASH"

From a drawing by Honoré Daumier, celebrated French caricaturist. In 1832 he was imprisoned for drawing an irreverent cartoon of Louis Philippe, King of France. A statue of Daumier is about to be erected in Marseilles, his native city, in commemoration of his talents as a chronicler of the times in which he lived

artists of his staff played with cruel cleverness and effect. Day after day, week after week, the "*poire*" was introduced in some new and biting variation. By inferior artists the "*poire*" was chalked up on walls all over Paris. Often the artists were arrested for their disrespect for majesty. But that did not disturb them greatly or break the sequence of the drawings. There is a story to the effect that on one such occasion, Philipon, brought before a jury to answer for the crime of provoking contempt against the king's person by giving such a ludicrous version of his face, conducted his own defense.

On a sheet of paper he drew a large Burgundy pear, in the lower parts round and capacious, narrower near the stalk, and crowned with two or three careless leaves. "Is there any treason in that?" he asked the jury. Then he drew a second pear like the first, except that one or two lines were scrawled in the midst of it, which bore somehow an odd resemblance to the features of a celebrated personage; and, lastly, he produced the exact portrait of Louis Philippe: the well-known *toupet*, the ample whiskers—nothing was extenuated or set down maliciously. "Gentlemen of the jury," said Philipon, "can I help it if His Majesty's face is like a pear?" There was once popularly current the story that the impudent defense had won acquittal. In reality, Philipon was condemned and fined, and promptly took vengeance upon the judge and jury by arranging their portraits on the front page of *Charivari* in the form of a pear.

A later famous cartoon against Louis Philippe appearing in *La Caricature* was based upon the familiar story of Bluebeard. It was the work of

Grandville. Louis Philippe, as Bluebeard, dagger in hand, is about to slay his latest wife, the "Constitution." The corpses of this political Bluebeard's other victims may be seen through the open door of the secret chamber. Leaning over the balcony and scanning the horizon is Sister Anne, symbolic of the Press. The unhappy "Constitution" calls out: "Sister Press, do you see nothing coming?" The Press replies: "I see only the sun of July beating down, powdering the dusty road, and parching the green fields." Again the "Constitution" cries: "Sister Press, do you see nothing coming?" And this time the Press calls back: "I see two cavaliers urging their horses across the plain and carrying a banner." Below the castle of Bluebeard may be seen the figures of the riders. The banner which they carry bears the significant word, "Republic."

BENJAMIN FRANKLIN DESIGNED THE FIRST AMERICAN NEWSPAPER CARTOON

"Join or Die" was printed in Franklin's paper, *The Pennsylvania Gazette*, May 9, 1754, to drive home his words appealing for "our common defense and security" in the face of war with France. The cartoon represented a snake cut in eight parts, the head for New England and the other seven parts for the rest of the Colonies. Practically all the Colonial newspapers reproduced this crude design in one form or another, and it was reprinted off and on for twenty years, whenever necessity arose to spur the people to consolidation. In 1744 a New York paper showed the snake coiled and united. Unquestionably the snake cartoon wielded influence over a longer period of time than any cartoon ever drawn

Before London *Punch* was founded, England possessed a master of comic art in the person of George Cruikshank; but Cruikshank in early life withdrew from political caricature, preferring, like Hogarth, to concentrate on the social life of his day. Even in *Punch*, during the first years, the cartoon played a relatively small part, the paper averaging barely one cartoon a week. John Leech was the dominating figure of those first years. Then Richard Doyle appeared upon the scene to supplement Leech's work. Some of Doyle's most enduring cartoons had to do with our own beloved country. There was one, "The Land of Liberty," appearing in 1847, picturing a lean and lanky but beardless Uncle Sam tilting back lazily in his rocking chair, a six-shooter in his hand, a huge cigar between his teeth. One foot rests carelessly upon a bust of Washington, which has been kicked over. The other is flung over the back of another chair. In the ascending clouds of smoke appear the Stars and Stripes, surrounded by a panorama of outrages, lynchings, and duels, and above them all the contending armies of the Mexican War, over whom a gigantic devil hovers, his hands outstretched in malignant benediction.

THE GOLDEN AGE OF ENGLISH CARTOONS

With the fifties came the golden age of the English cartoon. For example, the Crimean War produced Leech's immortal "General Fevrier (February)

Turns Traitor." In a speech the Russian Czar had boasted that whatever forces England and France might send to the front, Russia possessed two generals upon whom she could always rely, General January and General February. The allusion was, of course, to the hardship of the Russian winter, on which the Czar counted to reduce greatly by death the armies of the Allies. But late in the winter the Czar himself died after an attack of influenza. In a flash, Leech seized the idea. *General Fevrier had turned traitor.* The picture, published in *Punch* in the issue of March 10, 1855, showed General Fevrier (Death in the uniform of a Russian general) placing his icy hand on the breast of Nicholas. Ruskin regarded this cartoon as representing in the art of caricature what Hood's "Song of the Shirt" represents in poetry.

Two years later appeared "The British Lion's Vengeance on the Bengal Tiger," which meant in the life work of Tenniel what "General Fevrier Turns Traitor" meant in the life of John Leech. Shirley Brooks suggested the subject to Tenniel. In June, 1857, English women and children had been massacred at Cawnpore, and England sent thirty thousand additional troops to India. The cartoon, appearing in *Punch* for August 22, 1857, showed the British Lion springing at the throat of the Bengal Tiger, which is standing over the prostrate bodies of a woman and child. The tiger, fearful of

From *Harper's Weekly*

THE FIRST USE OF THE TIGER AS THE SYMBOL OF THE TAMMANY SOCIETY

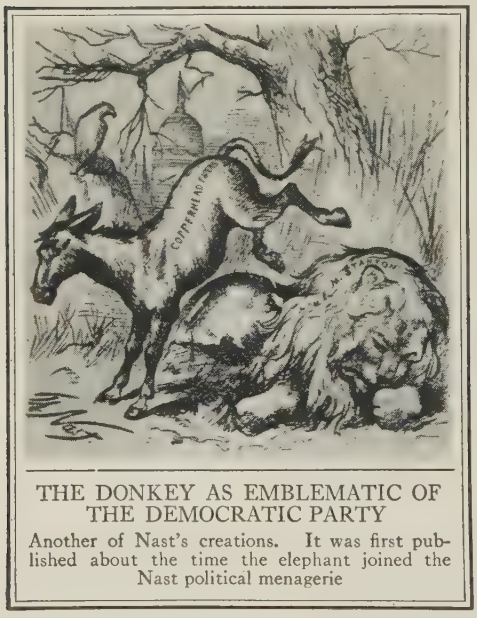
This celebrated cartoon by Thomas Nast, entitled "The Tammany Tiger Loose —What are you going to do about it?" precipitated the downfall of Boss Tweed at the polls in New York, November, 1871. Among American cartoons that have made history it has been called "unapproached and unapproachable." As a boy Nast lived near "Bill" Tweed's fire company house in Greenwich Village, New York. On the engine was painted a tiger's head. When he grew up and began to draw cartoons of power and purpose, Nast created the tiger as the symbol of Tammany, and ever after used it effectively to preach his pictorial sermons

being robbed of the prey, is snarling at the springing lion. Second only to that among Tenniel's cartoons was his "Dropping the Pilot" of March 29, 1890, depicting the young Kaiser dispensing with the services of Bismarck.

The golden age of the political cartoon in England was followed by the golden age of the social cartoon. A newcomer appeared at the *Punch* table, George Du Maurier, fresh from the art schools of Paris and Antwerp. Many years later the world was to know him for a brief but brilliant span in another field of artistic production—as the author of "Peter Ibbetson," "Trilby," and "The Martian." Beginning in the sixties, and for many years thereafter, he was to hold up, in his weekly cartoons in *Punch*, the mirror to English society. What George Meredith did with his pen, Du Maurier with his pencil did for the mid-Victorian and later Victorian era in such types as the Sir Georgias Midases and the Ponsonby-Tomkyns. Also he was largely instrumental in laughing into disrepute the exaggerated eccentricities of the so-called "esthetic" school of letters and art.

CIVIL WAR CARTOONS

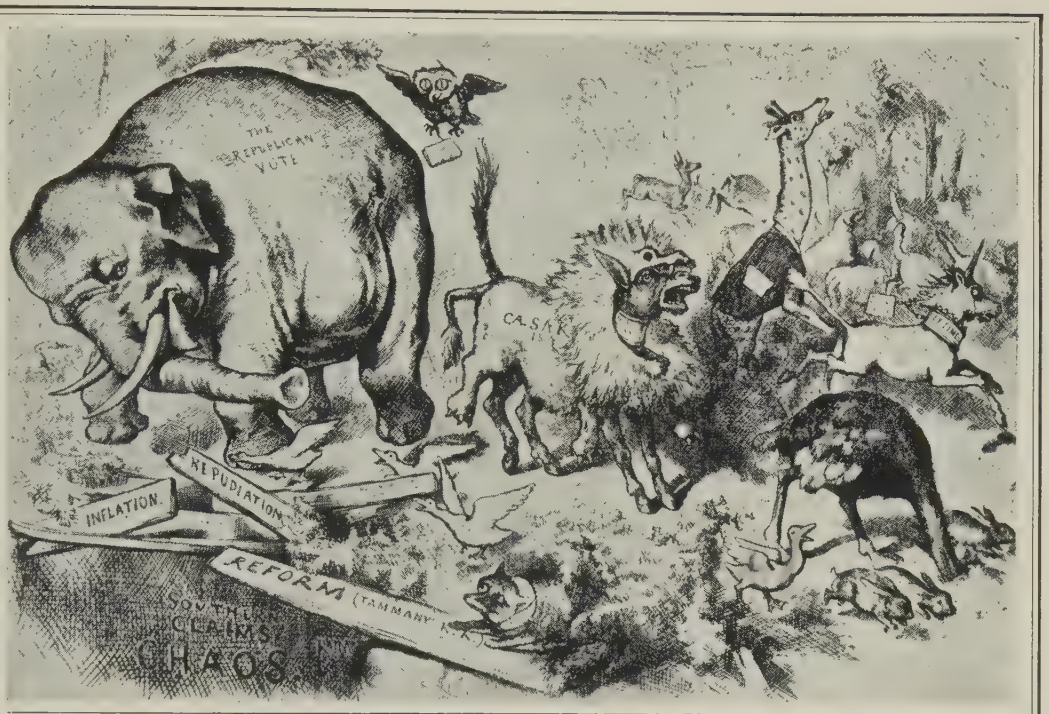
Poor cartoons, but many cartoons, marked the four years' struggle between the North and South. The cartoonists of the period still clung to the convenient loop, long before discarded in Europe, in which the lettered words saved labor and concealed mediocrity. Lincoln was naturally a familiar figure in the Civil War cartoons. His tall, gaunt, spare body and homely features were made for the cartoonist's pencil. Many of the best cartoons of the time were suggested by the rivalry between Grant and McClellan, and the incidents of the Lincoln-McClellan campaign of 1864. A typical Grant cartoon was "The Old Bulldog on the Right Track." It showed Grant as a thoroughbred bulldog seated tenaciously on the "Weldon Railroad," and preparing to fight it out on that line if it took all summer. At the end of the line was a kennel, labeled "Richmond," and occupied by a pack of large, lean dogs—Lee, Davis, and Beauregard among them—who barked: "You ain't got the kennel yet. old fellow!"



THE DONKEY AS EMBLEMATIC OF THE DEMOCRATIC PARTY

Another of Nast's creations. It was first published about the time the elephant joined the Nast political menagerie

Representing entirely different political sentiments was the cartoon of the 1864 campaign, entitled "The Abolition Catastrophe; or, the November Smash-up." It showed a race to the White House between two trains, in which the one on which Lincoln was serving as engineer had just come to destruction on the rocks of "Emancipation," "Confiscation," and "$400,000,000



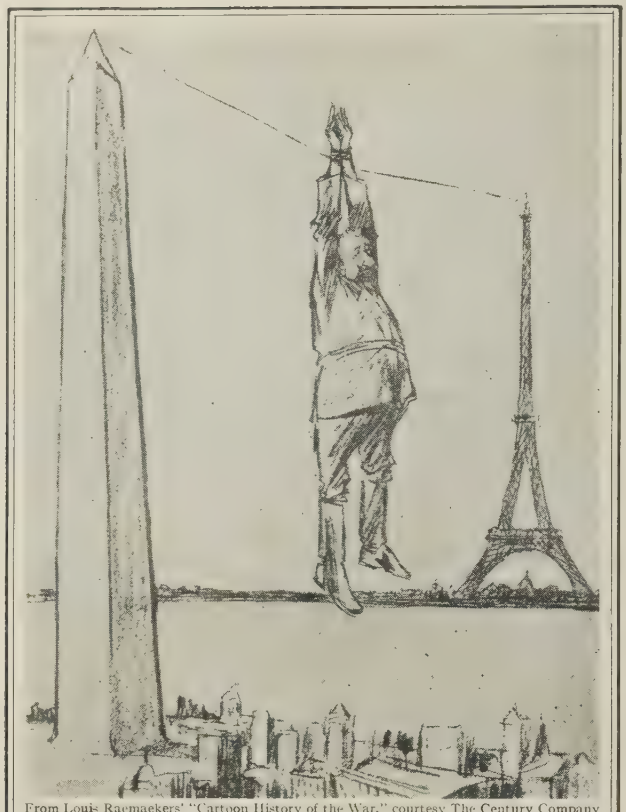
THE DÉBUT OF THE REPUBLICAN ELEPHANT IN CARICATURE

Thomas Nast originated the elephant as the emblem of the "Grand Old Party" in a drawing made for *Harper's Weekly* in 1874. The elephantine size of the Republican vote in the previous Presidential election gave him the idea of using this

Public Debt." The train in charge of General McClellan, its locomotive flying the flag "Constitution," was running along smoothly and rapidly and was just turning the curve leading up to the door of the White House. McClellan, watching from his cab the discomfiture of his rival, called derisively, "Wouldn't you like to swap horses now, Lincoln?" Lincoln, thrown up in the air by the shock of the collision, called back, "Don't mention it, Mac, this reminds me of a"—an allusion to the President's fondness for illustrating every argument with a story.

But of cartoons of the first order only two were born of the Civil War. One was Nast's "Peace, or Compromise with the South," which created a profound impression throughout the land. It appeared in 1862, just after the election, when the country was clamoring for peace at any price. The picture represented a Union soldier's grave, over the tombstone of which Columbia was weeping. At the foot stood a companion of the dead loyalist, stripped of his arms, and shaking hands with a rebel armed to the teeth, and with one foot on the grave. That picture made Nast's reputation. It was circulated by the million as a campaign document. The other cartoon of the first rank was Tenniel's reverent and splendid "The Nation Mourning at Lincoln's Bier," printed in *Punch* just after the death of the martyred president.

Many fine cartoons were inspired by the Franco-Prussian War and its



From Louis Raemaekers' "Cartoon History of the War," courtesy The Century Company

"HIGHER THAN A SOUR APPLE TREE"

Printed in 1917, this is a characteristic cartoon by Louis Raemaekers, a Dutch artist whose genius was developed by the Great War. His rapier attacks on the Germans and their methods of warfare led him more than once into personal difficulties. In England, France, and America Raemaekers was regarded as a valuable ally, and received national support and commendation

immediate aftermath. Tenniel, in *Punch*, contributed "Her Baptism of Fire" and, after Sedan, "To Arms, Citizens!" to the pictorial story of the struggle. In France, during the twenty years of the Second Empire, the political cartoon had been strictly curtailed. But with the fall of the Empire the barriers were down. Daumier, now an old man, flamed forth in his "The History of a Reign," "This Has Killed That," and "The Mouse Trap and Its Victims." Cham (the Count de Noé) produced his cartoon, "Prussia Annexes Alsace," showing a helmeted Prussian attaching a huge iron ball by a chain to his ankle. Those tragic months of disaster form one of the famous periods of the French cartoon. Of the older generation Daumier alone had survived, and Daumier was the leader. His mordant irony had hastened the downfall of Louis Philippe. Now he was to chronicle France in deep misfortune. His cartoons of this period are the work of a man feverish with indignation. Here are weird and ghastly conceptions. From the darkness of backgrounds that are like funeral palls leer the features of Wilhelm I, Von Moltke, Bismarck—vampires feasting on the ruin they have wrought. And here is French liberty, in the guise of a wan, emaciated, despairing figure, the personification of wronged and outraged womanhood.

THE FRANCO-PRUSSIAN WAR

Americans are inclined to forget the full extent of their debt to the memory of Thomas Nast, who was neglected in his later days and, at the end, sent to die in an obscure consular post in South America. Lincoln's high opinion of the service he rendered to the Union we have cited. His pencil, more than any other weapon, was effective in freeing New York City from the iron yoke of the Tweed Ring. But also we owe to him the Tiger which stands for Tammany, the Gratz Brown tag to Greeley's coat in the campaign

of 1872, the "Rag Baby" of inflation, the Donkey as emblematic of the Democratic party and the Elephant as emblematic of the Republican party, the Labor Cap and the Full Dinner Pail. The idea of the Tammany Tiger, for instance, came from the emblem of the "Big Six," the popular name of the fire company of which Tweed was foreman. This emblem was a tiger's head. The anti-Tammany cartoons began to appear in 1869, and in these the tiger's

MORE AMERICAN CARTOONS

"ON THE ROAD TO MOSCOW"

Published in the New York *World*, August 5, 1921, this graphic sketch by Rollin Kirby, one of the better known modern political cartoonists, received the Pulitzer Prize given annually by the School of Journalism at Columbia University for "the best cartoon published in any American newspaper during the year, the determining qualities being that the cartoon shall embody an idea made clearly apparent, shall show good drawing and striking pictorial effect, and shall be helpful to some commendable cause of public importance"

"LIBERTY MAKES AN EXCEPTION"
An example of Homer Davenport's work. Published at the time of Li Hung Chang's visit to the United States in 1896

head was used in various ways. The fully developed beast was used by Nast for the first time in a cartoon appearing in *Harper's Weekly*, November 11, 1871, representing Columbia crushed by the tiger in the arena, with Tweed and his colleagues placidly looking on.

Nast was the influence. In his footsteps followed Keppler, Victor, and Bernard Gillam, and the gay group that adorned the pages of *Life*, Mitchell, Rogers, Walker, Herford, and numerous others; then the generation of later American cartoonists whose work has carried so richly to the present day—Homer Davenport, C.G. Bush, J.T. McCutcheon, Rollin Kirby, and others whose pencils have influenced public opinion.

There were some famous cartoons reflecting American political life in the seventies and eighties. For example, Gillam's "The Tattooed Man." There was Keppler's "Forbidding the Bans," which appeared in *Puck* during the Garfield-Hancock campaign of 1880. "The Tattooed Man," originated in 1876, was revived in connection with the Cleveland-Blaine campaign of 1884, and is said to have driven Blaine to frenzy. It was one of the great pictorial forces in turning the scale of the election. Incidentally, Bernard Gillam, who drew it, was an ardent Republican, and at the same time that he was executing "The Tattooed Man" for *Puck* he was suggesting equally vindictive cartoons attacking Mr. Cleveland in *Judge*.

Behind the cartoon "Where Am I At?" in which in *Judge* Bernard Gillam pictured the Republican debacle of 1892, there is an amazing story. Right up to election day Gillam and the entire staff were supremely confident of Republican success. So Gillam prepared a cartoon to celebrate the victory. The idea was that of a general smash-up, with Cleveland in the middle of the ruin, and the Republican elephant marching on in triumph. A double-page cartoon was drawn with a great variety of detail, reproduced, and made ready for the press. Then election day brought the Democratic landslide. On the plate the changes were wrought. Cleveland's face became Harrison's. A huge patch was given the eye of the elephant. To cap it all, Gillam drew in a corner of the plate a likeness of himself in the form of a monkey.

A MID-WESTERN SCULPTOR

THE ART OF LORADO TAFT

HIS STUDIES, HIS SPIRIT, HIS PROCESSES, HIS ACCOMPLISHED WORK—WITH DESCRIPTIVE TEXT BY HAMLIN GARLAND, AND PHOTOGRAPHS FROM THE MIDWAY STUDIOS, CHICAGO

LORADO TAFT IN HIS STUDIO GROUNDS, MIDWAY PLAISANCE, CHICAGO

Mr. Taft is shown here standing in front of a large plaster cast of one of the group sections of his great composition "The Fountain of Time," which now tands at the west end of the Midway, Chicago

MR. TAFT, *besides being a sculptor of national distinction and world-wide fame, is an inspired figure in the field of art education, and a great citizen. He is not only a master of sculptural art, but a supremely successful teacher and demonstrator of sculptural processes on the public platform—and he has been untiringly enthusiastic in his application of art to civic adornment and to social betterment*

THE ART OF LORADO TAFT

BY HAMLIN GARLAND

A SCULPTOR of high skill and serious intent, Lorado Taft is more than that. He is fundamentally a teacher, an evangelist who has felt it his duty to bring to the people of the Middle West, and especially to Chicago, a wider knowledge of art and a keener appreciation of what was being done by the Eastern men as well as the great masters of Europe.

Although born in Elmwood, Illinois, his ancestral strain is New England on both sides of the house. His mother was a Foster of Massachusetts, and his father one of the Tafts of New Hampshire — but neither of the families, so far as I know, had been given to the practice of any form of art, and there is no answer to the question, "Why should this son of a New England preacher, turned professor, and of a sweet and gentle New England pioneer wife, in an Illinois town, have become a devotee of art and later a distinguished sculptor?"

HEAD OF "LAKE ONTARIO"

Detail from the "Fountain of the Great Lakes." Ontario, crouching low (see general view of fountain, page 28), stretches forth her arm and directs the flood of waters of the Five Lakes down the St. Lawrence River. Her glance follows her arm

In curious, fateful fashion young Lorado Taft became convinced at fourteen years of age that he should go to Paris and study sculpture; and this he did a few years later, living, as most of his fellow students did at that time, on a very meager allowance from home. He spent four or five years in this study, and then came to Chicago to establish himself—and when I came to know him he was considered by his fellows to be exceedingly well grounded in his art and of unusual skill as a craftsman. He was making a living partly by his art, partly by speaking and writing on esthetic subjects.

As time went by, his work as a sculptor augmented, but continued to be only a part of his activity. He became a very skilful and attractive lecturer at the Art Institute and, by way of a kind of mingled entertainment and criticism, or exposition, of the art of sculpture, united with the actual modeling before the audience, he took the platform and succeeded in bringing to thousands of towns in the Middle West some small part of his own judgment and enthusiasm in matters relating to painting, sculpture, and architecture.

He soon became one of the best known men of the Middle West. By actual count he has given nearly four thousand lectures; and he has with equal skill used his pen in articles for the daily papers and the magazines. Furthermore, he has written the most complete and authoritative book on American sculpture.

Some fifteen or sixteen years ago he became convinced that it was a mistake to maintain his studio in the tumult of Chicago, and upon being offered the rent of a stable in the rear of a Midway Chapter House belonging to the University of Chicago, he took a lease upon this building and moved all of his activities as a sculptor and lecturer to this quiet spot. Almost immediately he began to expand; year by year he built new studios for himself and studios for his friends and pupils, until at last it became a colony of workers in sculpture. Nothing else just like it exists in this country. It is due entirely to Taft's generosity and (some of us say) his kindly but

A SECTION OF "THE FOUNTAIN OF TIME"

The photograph shows in detail the taking of plaster molds from the full-sized model. The sculptor himself, in smock, stands near the lower left-hand corner. A few of his many helpers—varied in nationality and talent—demonstrate the practical processes by which a work of high idealism is finally advanced to full realization

unwarranted aid to struggling young artists.

He argues, however, that, as one is called upon to build great groups of outdoor sculpture, it is necessary to have a large studio and to maintain a force of assistants in order that certain results may be achieved within his lifetime. In this there is logic, but some of us still think that his humanitarian overhead charges are too great.

In these studios, and by means of his young assistants, he has built some of the most significant groups of statuary in America. Among the first of these is one called "The Great Lakes," a group of beautiful female figures typifying the five great lakes of inland America. In this studio also he conceived and worked out to a triumphant finish "The Fountain of Time," which was last year put into concrete by the South Park commissioners, and stands just at the west end of the Midway at Washington Park. This is one of the most colossal undertakings in the history of American sculpture. I do not presume to pass upon its technical qualities, but I am fitted to speak of the persistence, the tact, and the administrative skill which he displayed during the eleven years of its construction. I saw it grow "from a minute model in clay to this magnificent final monument."

Taft's generosity and civic enthusiasm can be made plain by stating some of the facts with regard to his contributions. He gave all the work and a large part of the cost of the colossal figure of "Blackhawk" which stands on a Rock River bluff just south of Eagles' Nest Camp; and recently he has taken a very active interest in the plan to preserve the beautiful building in Jackson Park which was the Art Museum in 1893, and which was subsequently occupied by the Field Columbian Museum. This building, after the Field Columbian collection was withdrawn to its new building in Grant Park, was allowed to fall into decay, and the park commissioners were about to destroy it when a group of enthusiasts headed by Taft started a campaign to have it preserved for

© International Film Service

ASSEMBLING THE PLASTER CASTS FOR "THE FOUNTAIN OF TIME"

The process goes on in the open air—the work having outgrown the capacity of any studio. The figure on horseback, typifying Command in War, is the center of the entire composition. A few of the soldiers that give military operations their force are seen behind the commander, and alongside the horse is a group of war's victims. The sculptor, directing like another commander, stands on the stepladder

all time, and to be used as some sort of art museum or civic center, or both. It is one of the most beautiful buildings in America, and should not pass away.

I mention these things in order that the character of Lorado Taft may be made more manifest. He is a noble citizen as well as a great sculptor, an inspirational teacher as well as a careful student of painting and of sculpture. He is one of the few artists who can write fluently, wittily, and with precision; and as an orator he is able to present his thought with dignity, authority, and charm.

He lives very simply not far from his studio, and while he has earned a great deal of money, he has never used it for any personal luxury. It has all gone back into his art, into the extension of his studio plant, and in aid of young talent. In fact, some of us feel that too much of his energy has gone into plans for making life easier for those whose talent he recognizes. Some of his friends believe it would be better for his disciples if they were forced to struggle a little harder—and that to be a little less dependent upon their patron would be salutary. However, Lorado Taft has built for himself a throne in the heart of the West, a position which no other Western man of art or of letters can surpass. He has written himself into the esthetic history of the Middle West in such wise that he can never be overlooked by any historian of the future.

His "Fountain of Time" is but a fragment of his comprehensive plan for the decoration

© Clara E. Lippen

DETAIL FROM "THE FOUNTAIN OF TIME"

The pair of colossal figures—two in a procession of many—indicate in some measure the rhythmical and mystical sweep of the whole processional movement

"THE FOUNTAIN OF CREATION"

Project for a companion piece to "The Fountain of Time," which it is designed to face, a mile away, at the eastern end of the Midway. The stones thrown over their shoulders by Deucalion and Pyrrha, as a means of repeopling the world after the flood. are seen taking shape as human creatures—in the foreground, inert clods; on the sides, half-awakened strugglers; at the top, fully awakened men and women

of the Midway, a plan which presupposes a straight and formal canal running through the existing depressions of this broad avenue. This canal is to be spanned by three bridges of monumental design, dedicated to the three fundamental ideals of the race. They are to be called respectively, "*The Bridge of the Sciences*," "*The Bridge of the Arts*," and "*The Bridge of Religions.*" Along the roadways upon either side of the canal he would place statues of the world's greatest idealists, ranged at half-block intervals and treated as architectural notes which would connect the bridges with the fountains and unite the various features of the decorative scheme.

At the west end of the Midway and heading the canal already rises "The Fountain of Time." For the eastern end Taft has designed "*The Fountain of Creation*," or Evolution.

This "Fountain of Creation" upon which he is at work will face the Midway, just west of the Illinois Central viaduct. Its motif is the classic myth of Deucalion, the Noah of Greek legend. Deucalion and his wife Pyrrha, being the only mortals saved by Zeus after the nine days' flood, stepped out from their frail boat on the top of Mount Parnassus, and consulted an oracle as to the best way of restoring the human race. They were told to cover their heads and throw the bones of their mother behind them. Pyrrha divined that these bones were the stones of Mother Earth.

The monument will show us the moment when these stones cast from the Titans' hands are changing into men and women. The composition begins with creatures half-formed, vague, prostrate, blindly emerging from the shapeless rock; continues at higher level with figures fully developed and almost erect, but still groping in darkness—struggling, wondering, and wandering, until its climax is reached with an elevated group of human forms, complete and glorious, saluting the dawn.

"The Fountain of Time" shows the human procession passing in review before the stern, immovable figure of Time. Father Time is represented by a rugged, mysterious shape apparently reviewing a throng of hastening people combined in a series of waves. A warrior on horseback, flanked by banners and dancing figures, forms the center of the composition, which fades off at one end into creeping infancy and, at the other end, into the bent and withered figures of old age.

While the tragic note is not lacking, there is a suggestion of joyous onward movement in this procession, and of the splendor and

pageantry with which life is accompanied since that first great day of creation which the other fountain celebrates.

Before he made the first sketch for the "Fountain of Time," Mr. Taft wrote the following note:

> "Time goes, you say? Ah, no.
> Alas, time stays: we go.

"The words brought before me a picture which fancy speedily transformed into a colossal work of sculpture. I saw the mighty crag-like figure of Time, mantled like one of Sargent's prophets, leaning upon his staff, his chin upon his hand, and watching with cynical, inscrutable gaze the endless march of humanity—a majestic relief of marble I saw it, swinging in a wide circle around the form of the lone sentinel and made up of the shapes of hurrying men and women and children in endless procession, ever impelled by the winds of destiny in the inexorable lock-step of the ages. Theirs the 'fateful forward movement' which has not ceased since time began. But in that crowded concourse how few detach themselves from the grayness of the dusky caravan; how few there are who even lift their heads! Here an overtaxed body falls—and a place is vacant for a moment; there a strong man turns to the silent, shrouded reviewer and with lifted arms utters the cry of the old-time gladiators: 'Hail Cæsar, we who go to our death salute thee'—and presses forward."

"THE BLIND"

A group (plaster) based on Maeterlinck's one-act play, "*Les Aveugles*" ("The Blind"). All these adults are astray in a dark forest, and the only sight is with a child too young to speak. The play itself was performed by Mr. Taft and his friends at the Artists' Colony, on the Rock River, Illinois, during the creation of this group

Stalwart young manhood, intent but unintimidated, advances toward life and into experiences

A front view of the fountain in its entirety. Mankind rises from the Unkn descends into the Unknown once mo

A back view. Life in all its relation and vicissitudes. The meditative figure with hands clasped behind is that of the sculptor himself

A back view. The domestic relations a episodes of wi

"THE FOUNTAIN OF TIME"—A Magnificent Work Placed

This vast achievement, which occupied the artist nearly twelve years, and which comprises nearly a hund processionally before the isolated figure of "Father Time," it runs t

in successive waves, a brief hour of pleasure, suffering, or power; and
atic and emotionless, watches it all

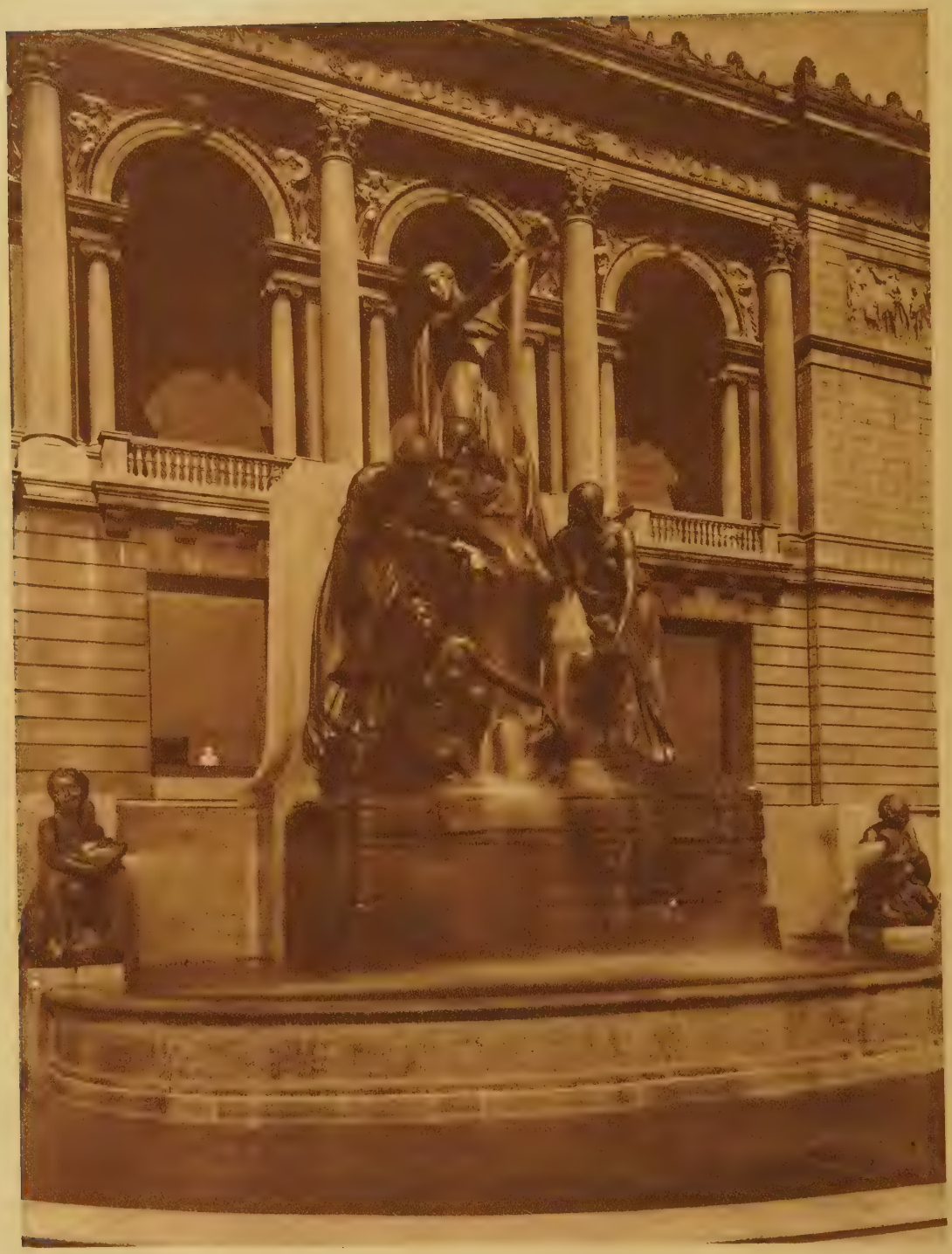
From a female group—woman's mournful comment on a world in which chance and violence play so strong a part

ndicated at the left and the disturbing
right center

The waves of life sweep all toward death. Two end figures in strong contrast—an aged man welcomes the end as a release, and a younger one goes out in rebellion and despair

gton Park, Chicago, at the West End of the Midway Plaisance

one of the largest and most significant works of sculpture yet produced in the United States. Passing
aut of human life and human experience from infancy to old age



"THE FOUNTAIN OF THE GREAT LAKES"

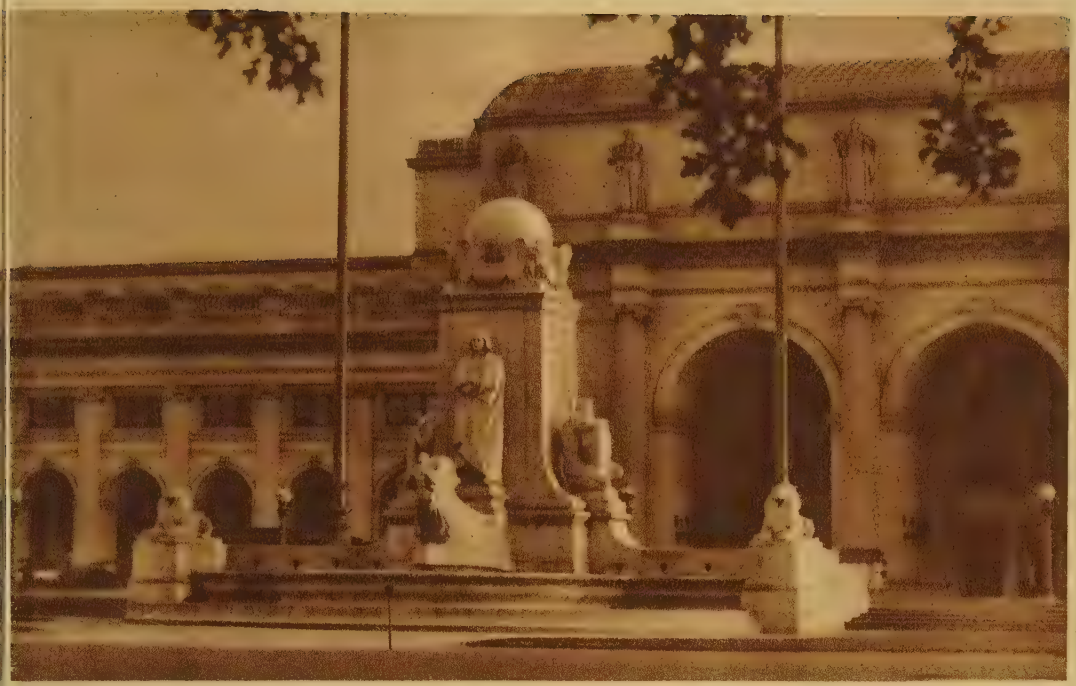
This adjoins the south front of the Art Institute, Chicago. "Superior" and "Michigan" pour their waters into the shell of "Huron," and "Erie" passes them on to "Ontario," who speeds them oceanward

"BLACKHAWK"

This figure stands on a high bluff overlooking the Rock River, in Illinois, and is visible for many miles up-stream and down. It commemorates the native leader in the war of 1832, which drove the Indians from this valley

"SOLITUDE OF THE SOUL"

This group, standing in the Art Institute, Chicago, depicts the isolation in which every human creature, despite whatever intimacy of relationships, must essentially dwell. Four figures—two men and two women—closely interrelated, yet, in the end, each one alone



COLUMBUS MEMORIAL FOUNTAIN

This fine composition stands in the large plaza before the Union Station, Washington, D. C.

SOLDIERS' MONUMENT, OREGON, ILLINOIS

This commemoration work, in stone and bronze, stands in the public square of Oregon, a few miles from Mr. Taft's summer residence. It represents, in some measure, a gift to the community with which he has been associated for the past twenty-five years

THATCHER FOUNTAIN, DENVER, COLORADO

The three groups surrounding the central figure of the State represent Loyalty, Love, and Learning. The jets of water rising and falling as will or circumstance directs, provide constantly varying forms

"LOYALTY"

Detail of the Thatcher Fountain, Denver. When the Warrior lays aside his helm, Woman, with the palm of Victory, rewards work well and faithfully done

"LEARNING"

Detail of the Thatcher Fountain, Denver. The earnest and absorbed student hangs on the lips of Alma Mater, while a young secretary takes down the notes that the intent listener fails to secure

"ORPHEUS"

This figure, a life-size bronze, was presented to Mr. Thomas A. Edison by friends on the occasion of his seventy-fifth birthday. The musician, whose tones could soothe the wild beasts, is seen discarding the ancient conventional lyre for the modern phonograph disk

MEISSONIER GREAT PAINTER OF LITTLE PICTURES

BY E. M. DOLE

While he was still living, paintings by Ernst Meissonier, about four hundred in all, sold for the huge sum of eleven million dollars. This fact in itself is enough to make one ask, "Who was this artist and what was the quality that made his pictures so much desired?"

He was a figure supremely isolated, though called by some the greatest French painter of the nineteenth century. Fads, epochs, passed over his head as clouds over a mountain top. He paid attention to none of them; he was preoccupied with his own vision. His work had a timeless quality that was recognized while he was in mid-career, and interest in his pictures seems to be unaffected by the lapsing of years or the change in painting styles.

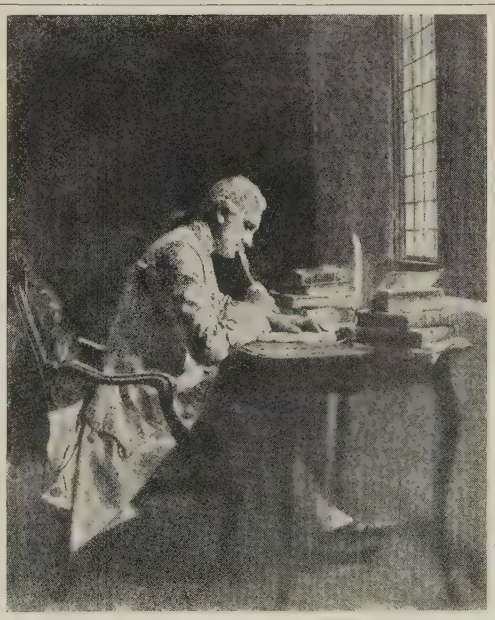
Meissonier exemplified to the highest degree Goethe's definition of genius. He had an infinite capacity for taking pains. Students of the Latin Quarter, parodying his passion for precise detail, drew a cartoon of him perched on a Gargantuan ladder painting a fly on a vast expanse of wall.

He preferred above all subjects figures of men in romantic or historic costume. He rarely included women in his compositions, and when he did include them the result was unsatisfactory both to himself and, in one notorious case, at least, to his model. Forty years ago the art world was torn by discussion of the lawsuit Meissonier threatened to bring against the wife of a famous California millionaire for her refusal to pay $15,000, the price agreed upon for her portrait. She was not a handsome woman, and the French lion she had engaged to perpetuate her features made no effort to embellish them.

What Meissonier could do and dearly loved to do was to make a picture of a gallant in the trappings of a past century, put him on a horse (he painted horses as few artists can), or pose him reading, writing, painting, playing chess, or sauntering near palace or tavern door. Often these exquisitely wrought little panels were no larger than a sheet of letter paper. He said, "Whether I paint my figures as large as life or in thumbnail studies, I bestow the same care upon them." The beauty, the genius, of his small pictures lies in the fact that, despite laborious attention to detail, Meissonier always got lifelike expression, sentiment, intelligence, and natural movement in his miniature figures of soldiers, cavaliers, and amiable gentlemen of leisure. "All Meissonier's figures," writes a contemporary, "have in them *thought* of some kind, whether serene, jocose, or melancholy. This human interest rarely rises above the domain of everyday incidents, and there is not one of these pictures that cannot be thoroughly appreciated by the average man."

This prodigious master painted late in life a dozen large pictures, including several of Napoleon. When he expanded his horizon and amplified his subjects, nothing was lost of power. One of the most admired canvases in the Metropolitan Museum, New York, is Meissonier's "Friedland," or "1807."

Meissonier, born in 1813 at Lyons, died in 1891. It was said that his tendency to produce larger studies as he grew older was due to the gradual dimming of his eyesight, taxed by the labor of painting the minute and jewel-like figures which won him a sensational and lasting popularity.



THE POET

A good example of Meissonier's skill as a painter of figures that, though small, are charmingly true to life

In the Metropolitan Museum, N. Y. From a painting by V. Brozik

COLUMBUS AT THE COURT OF ISABELLA

A scene in the palace of Ferdinand and Isabella of Castile at Granada, April 17, 1492. The King and Queen of Spain are about to sign the contract with Columbus which made possible his journey to the new world

THE BACKERS OF COLUMBUS

BY J. PENNINGTON

"If there were dreams to sell, who would not buy?"

The poet who sings in this strain, sings only to keep up his courage. No one knows better than a poet how undependable is the market for dreams. Christopher Columbus, scholar and dreamer, learned the lesson over four centuries ago when he spent six dismal years trying to interest the Spanish court in dreams, dreams that he believed would add infinitely to the glory, wealth, and honor of Spain if realized. He had first sought assistance from the King of Portugal, but that monarch had betrayed him. Pretending that he wanted to study carefully the maps and charts prepared by Columbus, the Portuguese king borrowed them and, using them as guides, fitted out an expedition of his own. Then, as now, there was no law against stealing ideas; and what protection could a poor scholar, a nobody, seek against a sovereign? Columbus did the only thing he could do: he left the country and went to Spain.

When he reached Spain he found a person willing to help him—Friar Marchena, a poor monk in the Franciscan monastery near Palos, on the southern coast of Spain. It is he who must be given credit as the first "backer" of Columbus. It was he who gave Columbus not only sympathy, affection, and understanding but practical assistance, which ultimately made possible the realization of his dreams. It was through this pious father, formerly confessor to the Queen of Castile, that Columbus met men of wealth and science, and through him that he met the Pinzons—wealthy navigators, eager to become explorers—just the people to lend a willing ear to his schemes and, if they chose, a ready purse as well. It was through Friar Marchena, moreover, that Columbus was ultimately introduced to King Ferdinand and Queen Isabella and given an opportunity to tell his strange tale to royal ears. Isabella graciously granted an audience to one befriended by her old confessor. It was to the friar, finally, that Columbus fled in joyful haste when Queen Isabella pledged her crown of Castile and her jewels to help him. The good Friar Marchena was the first of the

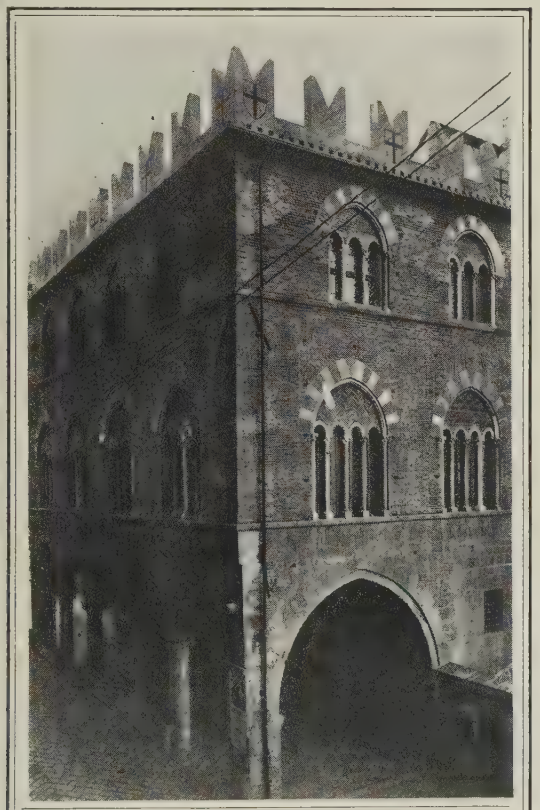
backers of Columbus, and who shall say he was not the most influential one?

When Columbus went to Palos to superintend the fitting out of the three ships allotted him, he was joined by the Pinzons. Martin Pinzon made good his offer to furnish one eighth of the necessary sum; and he and his brother commanded the *Pinta* and the *Niña* respectively. The amount of money invested in this first voyage of Columbus has been roughly estimated from some old account books of the day. It is said that the total cost of the expedition was seven thousand dollars. Seven thousand dollars to open up a huge continent and innumerable islands whose existence had never even been suspected! The cost of a jeweled comb in a lady's hair!

From a painting by Sir David Wilkie

COLUMBUS AT LA RABIDA MONASTERY

Demonstrating his theories to Friar Marchena, who exerted powerful influence in his behalf



WHERE COLUMBUS BANKED

The Palace of the Bank of St. George, Genoa, Italy, built in 1260. It was also the bank of the Crusaders. Columbus had an account at this great merchants' bank of the Middle Ages

As commander of the fleet, Columbus received 1,500 pesetas, or about $300 a year. The Pinzons, commanding the *Pinta* and the *Niña*, received 900 pesetas a year, or about $180. Members of the crew were paid 50 reals a month—about two dollars and fifty cents. The cost of food per man was fixed at four or five cents a day. So much for salaries and victuals.

The chief expenditure was for cannons for the three vessels. No less than 14,000 pesetas were invested in the defense of the fleet—about $2,000, more than one third of the total cost of the expedition. This is not very much more than it costs now to fire a single charge from a dreadnaught.

Such was the financial backing which it took Columbus so many weary years to secure. For his second voyage (1493) he had no difficulty in getting financial assistance for the outfitting of seventeen vessels, with crews numbering 1,500 persons. On returning three years later he was graciously received at court. Enemies discredited him with the king and queen with such success that he was actually taken prisoner on his third voyage and brought back to Spain in irons. Isabella, always faithful to this stubborn dreamer, ordered his release; and upon his appearance at court the royal promises of honors, titles, and wealth were renewed—but, alas! soon broken. Isabella died, and

with her died the hopes of Columbus. From his deathbed he addressed many letters to the king, pleading for the rewards promised him; but all were unheeded. His life went out in poverty. He died in Valladolid in 1506; his bones now rest in the Cathedral of St. Mary, Seville.

No more faithful than King Ferdinand, half-hearted backer that he was, were the wealthy Pinzons. When land was discovered from the deck of the *Pinta*, Captain Martin Pinzon found fresh fuel for his jealousy of the admiral. He made as much trouble as he could by refusing to obey Columbus, and hoped to betray him by sending word to the Spanish court immediately upon his return home. But he was not, as he thought, the first to land. Columbus was before him, and Columbus' courier took a full account of the voyage to the king and queen. All that Pinzon won by his betrayal, therefore, was a curt order never to appear at court again; and before long he died of grief and chagrin.

Of all the backers of Columbus on his first voyage—men of science and learning, ecclesiastics, royalty, financiers—only two were faithful: Isabella, Queen of Castile, and the poor monk, Friar Marchena, who made all things possible for the immortal dreamer of Palos.

In the Science Museum, London

Courtesy *Illustrated London News*

THE *SANTA MARIA*—FLAGSHIP OF COLUMBUS

An accurate model of the ship on which Columbus made his first journey to the Western World; presented to England by the Spanish Government. It was constructed under the supervision of the director of the Naval Museum at Madrid, and is a copy of a model in that institution. Columbus had his cabin in the after part of the ship, directly under the cannon. By the door of his cabin stood a standard emblematical of the royal powers that had been conferred upon him; he bore this ashore on landing

THE SILHOUETTE AND HOW IT GOT ITS NAME

BY SHERRILL SCHELL

Etienne de Silhouette was French Minister of Finance in 1759. He introduced a great number of schemes to rid the government of its financial embarrassment and called upon the people to practice many unpopular economies. His energies were mainly directed against the extravagance of the aristocracy, a class that was used to doing about as it pleased and was bitterly opposed to making sacrifices of any sort. When Silhouette demanded of the nobles the conversion of their plate into money, their indignation knew no bounds. Cartoons and scurrilous lampoons were hurled at the unlucky minister, and in allusion to this particular project "silhouette" became the slang word for anything reduced to its simplest form. In an ironical mood French artists made portraits in outline only, "to save labor and materials." When France finally emerged from her financial predicament the economics of Silhouette disappeared. Only the outline picture which continued to flourish under the name "silhouette" remained to perpetuate his memory. The word became part of the language, and was finally admitted to the dictionary by the French Academy.

AUGUSTE EDOUART, MASTER SILHOUETTIST

A portrait of the artist showing him cutting out a full-length figure with the scissors

Outline drawing is the oldest of the methods of pictorial representation; it began with the drawing of the caveman and appeared and reappeared again during the march of the centuries—in the conventionalized mural decorations of the Egyptians, on the surfaces of Greek and Etruscan vases, in Chinese vases, in Japanese prints. In Europe, during the eighteenth and nineteenth centuries, it had its greatest vogue when it took the form of the outline portrait solidly brushed in with India ink, or cut from black paper. The silhouette achieved its greatest popularity in France and England, but its vogue spread all over the continent. Famous people that were silhouetted were Napoleon, Goethe, Nelson, George III, Queen Charlotte, George IV, William IV, Pitt, Fox, Gibbon, Wellington, Burns, Scott, Byron, Keats.

Many people are under the impression that the only true silhouette is the black paper portrait. On the contrary, many beautiful ones have been painted on porcelain, ivory, and glass, and often color was used to enhance their lifelike character. The art of silhouetting was called "skyography" by the celebrated American painter Benjamin West, while in England it passed under the name of "shadowgraphy." The makers of silhouettes were often referred to as "profilists" and "scissorgraphists."

The rage for the silhouette was not long in reaching this country. The early attempts of our native artists were somewhat crude, but a few of them showed proficiency. The great master of the art arrived in New York in the forties. Auguste Edouart was born in France in 1788. During a period of ten years he cut five thousand portraits. Charles X made him "Silhouettist to the Royal Family of France," and practically all the celebrities of that country and of England were immortalized by him. He remained ten years in New York, spending his summers in Saratoga, where he made his cuttings under a tent. Men and women of fashion sought him out, and the likenesses he made are treasured by many families.

Old silhouettes provide valuable data concerning the likenesses, costumes, habits, and occupations of our forefathers, and a collection of them on display seems to give out a breath of the past.

THE LITTLE LADIES FROM TANAGRA

BY C. F. TALMAN

If there had been five-and-ten-cent stores in ancient Greece, their stock in trade would undoubtedly have included quantities of terra-cotta statuettes a few inches in height; some representing mythological beings, some mortals, and of the latter by far the largest number consisting of draped female figures, single or in groups, standing or seated—life-like portraits of Greek girls and women. Millions of such *figurines*, as we call them to-day, were manufactured all over Greece and in the larger Greek world that included Asia Minor, southern Italy, and the isles of the Mediterranean. They were so common and so cheaply produced that even the best of them were hardly thought of as works of art. The artisans who made them were called *coroplasts*—literally "molders of maidens." They and their wares are spoken of with small respect by classical writers, who would be petrified with astonishment could they visit the modern art museums which rate Greek figurines among their treasures, or the modern auction-rooms, where one of these statuettes often fetches hundreds of dollars.

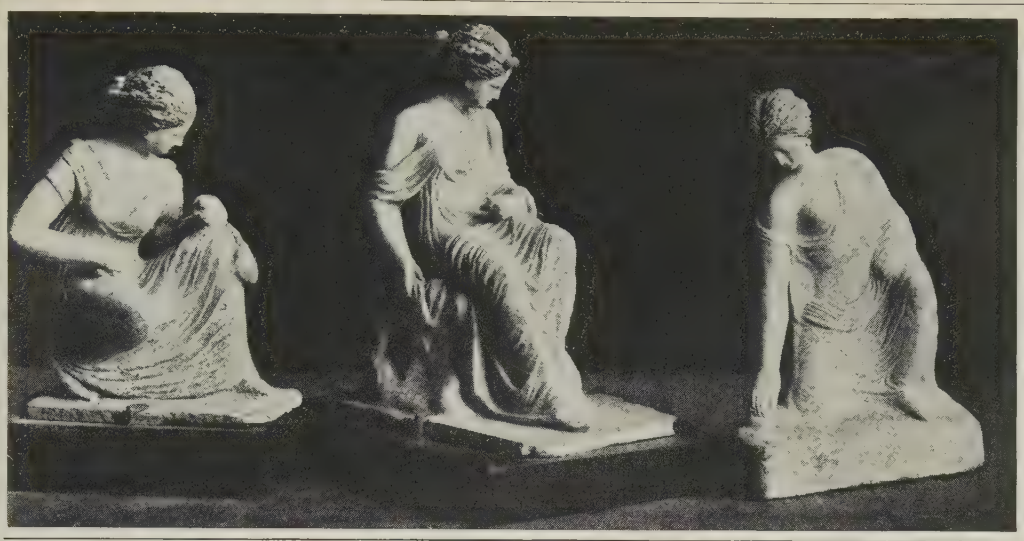
The figurines were common adornments of Greek houses; they were carried to the temples as offerings to the gods, and they were buried with the dead. The Greeks put all sorts of household articles in tombs—ornaments, arms, toys, dishes, lamps, coins, and whatever else might, according to an ill-defined doctrine of immortality, be useful or agreeable to the departed. Whether the figurines found in graves had some special religious or symbolical significance is a question that has been much debated among archæologists. Be this as it may, the most prolific source of the statuettes and the place where the most attractive specimens have been found is the cemetery of a bygone Greek city.

The Beotian town of Tanagra (accent on the *Tan*) was a place of some importance in ancient times, but it had long since vanished from the map when, in the early seventies of the last century, the world began to hear of "Tanagra figurines." On the site of this old town the peasants, in hoeing their vineyards, had from time to time come upon tombs filled with vases and statuettes, and these discoveries attracted the attention of one Giorgios Anyphantis, a native of Corfu, who made his living by digging for antiques. He located the ancient necropolis, or burial ground, and here his search revealed thousands of figurines. Many of them were so well preserved and of such extraordinary grace and beauty that they commanded high prices at Athens. Soon the whole population of the neighborhood was busy ransacking the tombs, and the little figures were finding their way into the principal museums of Europe. There is a law in Greece that forbids exporting antiques without obtaining a license and paying a tax, but apparently it did not occur to the authorities that terra-cotta statuettes were worth bothering about, and no attempt was made to regulate the traffic until the finest of these objects had been shipped out of the country.

TANAGRA FIGURINES IN THE BOSTON MUSEUM OF FINE ARTS

The shawls worn by these little ladies are almost invariably rose, the tunic underneath is blue, and the shoes have red soles. Fans and shade hats are common, a natural response to the hot Grecian summers

The figurines are hollow, usually open at the base, and were cast in several pieces from molds, also made of terra cotta. Sometimes a dozen



SOME OF THE LOUVRE'S COLLECTION OF "LITTLE LADIES"

Statuettes in painted terra cotta, found in great numbers in the burial ground of the ancient Greek city of Tanagra. They are nearly all draped female figures, and give us an accurate idea of the costume of Greek women three hundred years before the Christian era

or more molds were used in making one statue. The body was made in two pieces, front and back, which were cemented together with soft clay, after which the head, arms, and various accessories were similarly attached. The whole was then baked and colored, but before the baking many of the statuettes were carefully retouched with a graving tool. It was this retouching, together with different combinations of parts and variations of pose, that gave each of the finer examples a certain individuality, despite the fact that the same molds were used over and over again. As one writer remarks, "All the Tanagra figures are sisters, but few of them are twins."

The Tanagra figurines include images of deities, cupids, and the like, as well as of men and boys, but more than nine tenths of them represent women—not in the conventional manner of the Egyptian monuments, nor with the idealization of the immortal Greek marbles, but in a spirit of photographic fidelity. They show us everyday Greek womanhood of the third and fourth centuries before the Christian era. They reveal much about the intimate lives of Greek women concerning which the classical writers are silent—their tasks and amusements, and especially the details of their dress. We see them at work in their homes, or engaged in visits and neighborly chats; deep in the mysteries of the toilet, or fondling their favorite pets, which most frequently were birds.

These figurines are the most instructive record that has come down to us of feminine Greek costume. Extremely simple in its elements—consisting of a girdled tunic, with or without the addition of a shawl or mantle—there was infinite variety in the way it was draped upon the figure. One detail for which these statuettes are noted is the stiff peaked hat, suggestive of a candle extinguisher. It served the purpose of protecting the wearer from the sun, but it is neither graceful nor in keeping with the rest of the costume. Probably it was "the fashion," and that sufficiently explains it. The footgear consists of a neat-fitting boot, of which only the tip generally appears beneath the long drapery. Mirrors are a frequent accessory.

The statuettes were coated with a white lime-wash before the colors were applied, and unfortunately this coating peels off, bringing the color with it. Thus few figurines retain more than traces of their original bright tints.

Tanagra figurines have been extensively counterfeited, and among the authentic specimens found in collections there is much diversity of merit. Something like ten thousand graves have been explored, but a large proportion of the figures found in them were ruined by dampness, and many more were broken. Much of this crumbling and fragmentary material has been crudely patched together, solidified, and recolored, to satisfy the eager demand for "genuine" Tanagra figurines.

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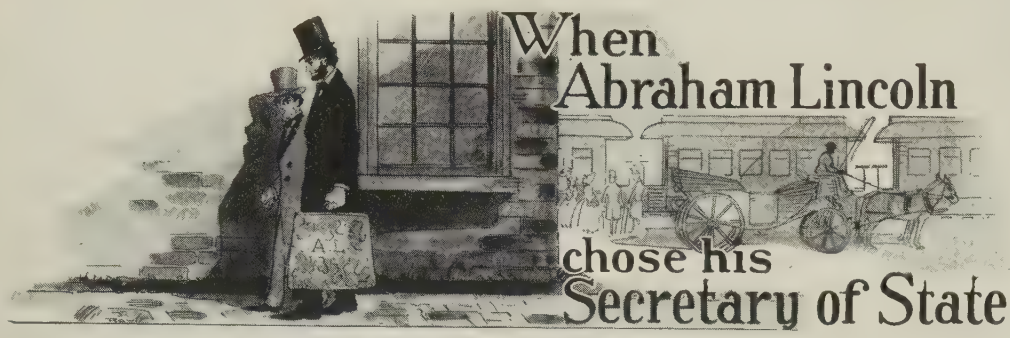

When Abraham Lincoln chose his Secretary of State

WHEN the news of Lincoln's nomination was received at William H. Seward's home in Auburn, N. Y., it is said that the carved lions on his gate-posts shed salty tears. At least, Seward said to his wife, "He will need me, but I will not serve under him. I must be at the head or nowhere."

After the convention Lincoln journeyed East. He telegraphed he was coming, and Seward was at the station. The carriage was waiting, but Lincoln asked that it be dismissed, and, carrying his own carpet bag, he walked at Seward's side through the dusty streets of Auburn —a queer-looking pair.

As Seward walked ahead into the house he said, "We have misjudged this man. He is the greatest man in the world."

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WEARIED with the everlasting procession of "popular sellers," as the lamp salesmen call them—lamps designed in the drafting departments of large factories with no other idea than to make enough different styles to "fill out a line"—nearly always poorly proportioned, and often with colors so predominating that all the other furnishings of a room are thrown out of harmony by them—out of patience with all this, the Decorative Arts League persuaded a group of three talented artists to lay aside their other work for a time and try what could be done in designing a lamp that would be useful and at the same time a work of real art.

One was a famous architect, John Muller, versed in the practical requirements and limitations of interior decorating; one a painter and genius in color effects, Andrew Popoff; and one, Olga Popoff-Muller, a brilliant sculptress of international reputation.

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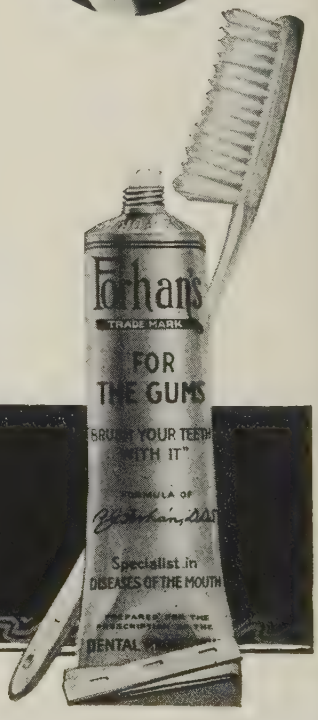

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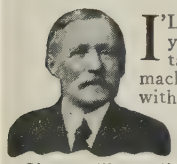

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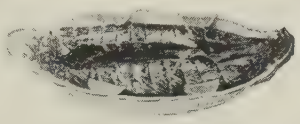

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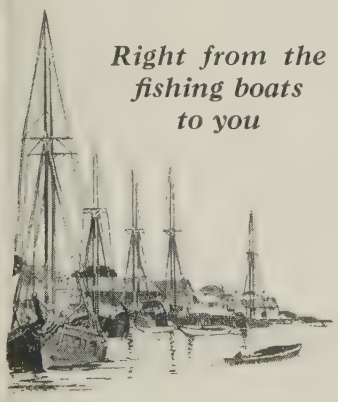

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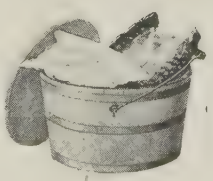

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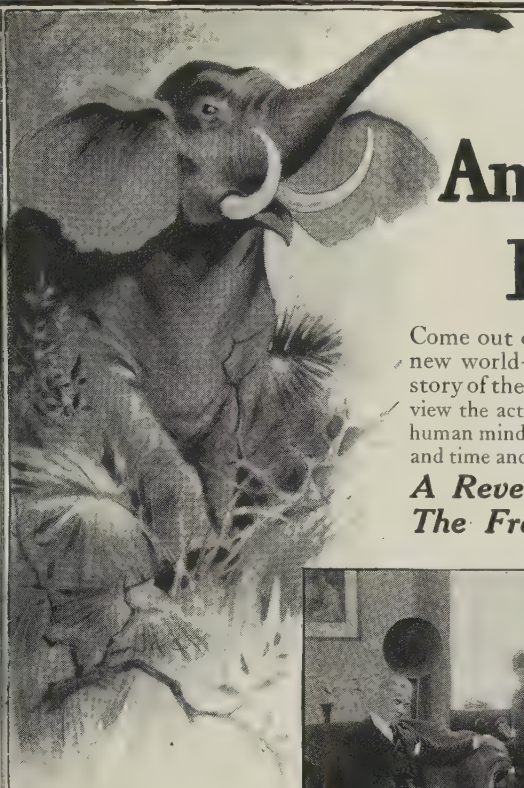

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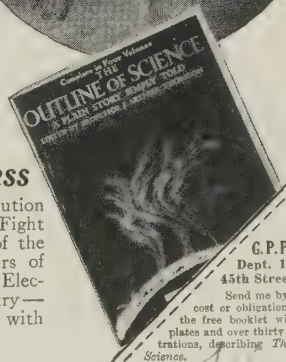

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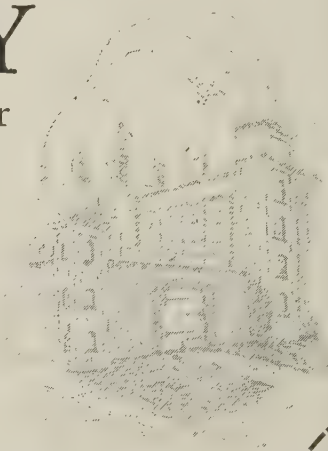

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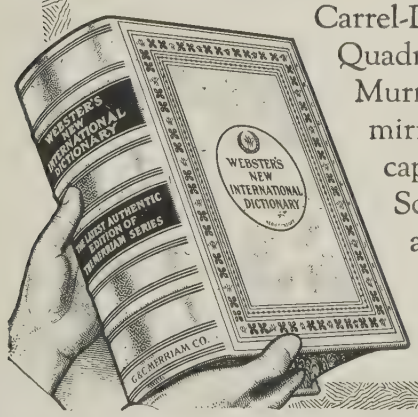
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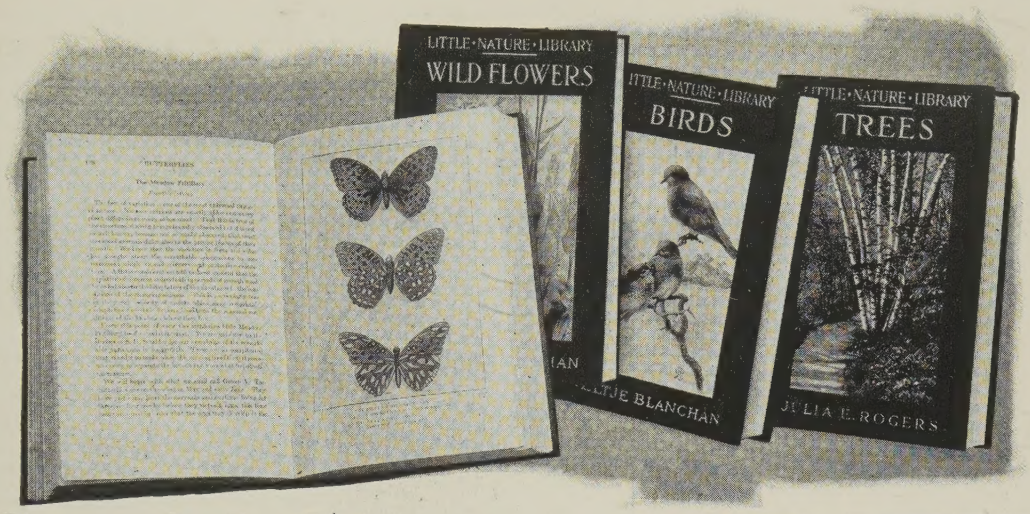

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How the heavy seeds of the wild blackberry are carried to seemingly inaccessible places?
What are the common and scientific names of all the numerous species of butterflies?
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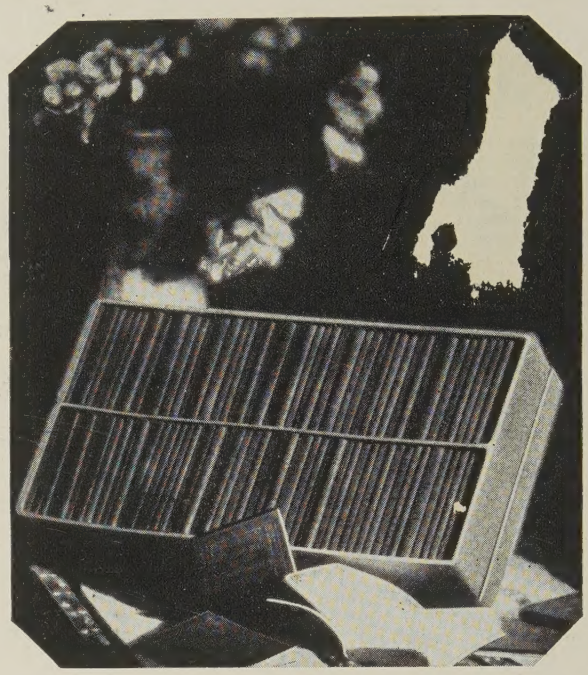

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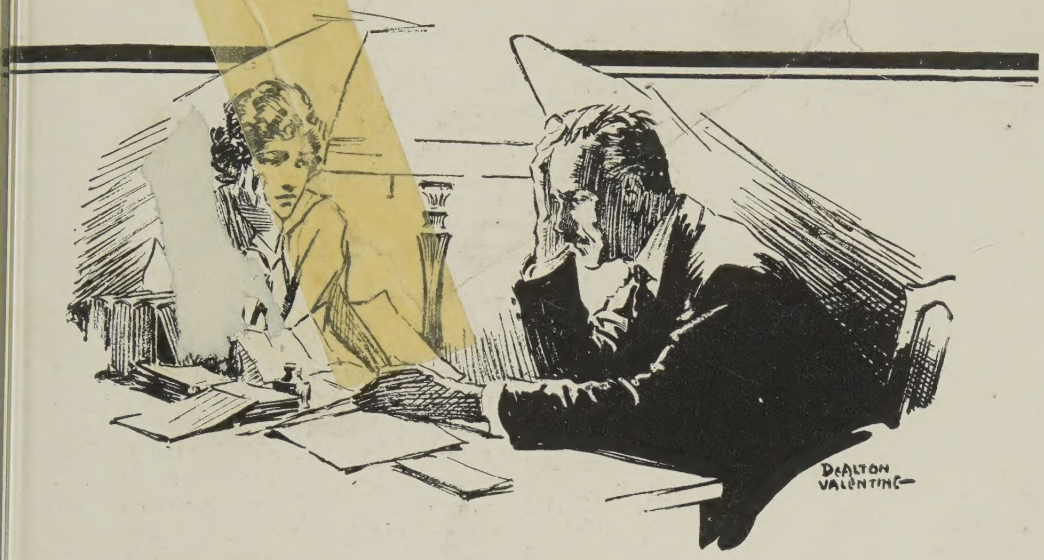

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THE OPEN LETTER

SOME months ago Mr. Garrett P. Serviss told the readers of The Mentor about the latest marvels of astronomy—such as the mighty star clusters, situated at almost unthinkable distances; the mysterious spiral nebulæ, whose secret is still undiscovered; and other wonders of the firmament that science had disclosed to us within the last few years. He pictured the limitless stretch of the universe, with the sizes of the stars and the distances between them, measured in quadrillions and quintillions of miles, and he gave an account of the great system called "The Milky Way," which goes driving through space like a vast, flat, shining raft, made up of hundreds of millions of suns and nebular masses. In this great system, Mr. Serviss told us, our little sun, with its planets around it, holds a very small place, near one edge. To anyone on the great and distant star Betelgeuse, our whole solar system would be hardly perceptible. And in our solar system the earth is but a small feature, being fourteen hundred times smaller than its fellow planet Jupiter.

And yet this little globe of ours has come to be peopled with creatures having brain power to discover, investigate, and comprehend the boundless universe of stars and nebulæ that surrounds us. That is an important outstanding fact in the great mystery of Creation.

As we travel on our little globular car along with the great big show, wonderful things are happening all along the way—things that our scientists take note of and describe to us. Most of us think that this little earth on which we live simply whirls around on its axis every twenty-four hours and goes around the sun every year, and that it occupies abou the same place each month that it did th same month the year before—just as a hors running around a circular track comes bac again and again to the starter's post. As matter of fact, the earth *never returns to th same place in space*—it forms a spiral whic carries it along with the sun into new region of space all the time. It is continually gettin into new conditions and into new relation with the elements that fill space. We are therefore, like passengers on a swift revolvin car passing through varying scenery. Al sorts of wonderful things are happening i the outer spaces. Some of these strange thing we can see as we fly by, others we can *fee* as we pass through the region of their in fluence. Still other objects, like flying stones fling themselves at us as we rush on ou way. Our museums contain many speci mens of these missiles. They are calle "*meteorites*" or "*shooting stars*," and the vary in size from a small stone to enormou boulders. In the course of centuries we hav had large contributions from the meteo squad in the form of fine dust. The ocea bed is covered with meteor dust.

Among the *influences* that affect us in ou flight are the various atmospheric effect that we get when passing through the tail o the comet, or when the mysterious auror flashes up in the northern sky.

All along our vast spiral course we in habitants of the earth have a glorious an astounding spectacle all about us in the sky Amazing things are going on there—some o them far distant, others close by, and other that actually hit us as we go. Personall conducted by Mr. Garrett Serviss, w shall have some of the wonders of the Great Outside pointed out to us in the November Mentor.

W. D. Moffat
Editor